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rather than paternalism must be exercised. It will not do to give the working man a better home, a finer city, a superior gallery of art—he himself must share not only in the profits but in the labor. If this is done, and only if it is done, will the movement continue to be onward.

PAGEANTS

There is nothing that the world likes more than a show, and the man who would deliberately turn his back on a parade must have something wrong with his liver. Flying banners, gay music, motion, make an appeal to humanity by no means negligible. Within the past few months there has been a revival of pageantry. Pageants, in fact, have been almost epidemic, and there are indications that the vogue will continue. Here, it would seem, should be opportunity and occasion for the exercise of art. A new field is open; one which presents inviting possibilities. Never before has better material been afforded. For sculptural decorations there is stuff in its many forms; for drapery cheap stuffs of excellent color; for night effects electric lights lending the touch of magic. That ability to use these materials well is not wanting has been demonstrated by the several world's fairs which have each in turn deserved the appellation "Dream City." But in smaller affairs the result is almost invariably less happy. It is an open secret that the decorations set forth in Washington when each new president is inaugurated are a nightmare to the knowing, and a disfigurement to the city. Better effects than commonly were produced in New York in connection with the Hudson-Fulton celebration, but some of these could have been improved. The pageant at Gloucester, last summer, went far toward manifesting the possibilities along this line, the citizens co-operating heartily with the committee of arrangements, but it would have lost as well as gained had it been given by daylight. Much, however, can be said in its praise, and to Mr. Eric Pape, who designed the costumes and composed the tableaux, all honor is due. It is the power of visual imagination which is essential to the planning of these specta-

cles. They must be pictorial and at the same time boldly impressive. And they must be deliberately thought out. The great difficulty, as a rule, appears to be that they are, as it were, conceived in a day and carried out in six weeks from the time of their conception. That Americans are not artistic in their play has been said with some truth, but the fact is that the real spirit of play is still little comprehended. This is not a small thing ethically nor artistically. It is an opportunity to be grasped or to be wasted.

WATERWAYS

It is reported that five thousand business men, from all parts of the country, will attend the meeting of the National Rivers and Harbors Congress which is to be held in Washington on the 8th, 9th, and 10th of December. To deepen the harbors, make navigable the rivers, and utilize, for the purpose of irrigation, some of the large streams, throughout the United States, the Federal Government will be asked to appropriate at least fifty million dollars a year. This may seem a large sum but doubtless it is none too great. Those who have made a study of the question believe the expenditure not only justified but certain to yield reward. The appeal, of course, will be made in the name of service, but it seems logical that it should be accompanied with an appeal in the name of art. If the waterways of America are to be improved it should not be at the expense of beauty. Not only should destruction be prevented but construction encouraged. Public pleasure grounds have more than once been built up of dredgings—thrift will minimize waste. Very much might be done at comparatively small cost toward bettering the aspect and increasing the value of municipal holdings if landscape architects were invited to consult with the engineers when work of this kind is projected. As it is the water fronts of American cities do not engender national pride, nor have our waterways, large and small, been properly appreciated as factors in civic art. To keep step with the times art must take cognizance of commerce.